HUGUES REBELL'S BOOK ABOUT THE WIZARD OF MARLY.

Career of a Master of Stageeraft-Written by an Enthusiastic Partisan, It Nevertheless Contains Many Truths and Much Illuminating Criticism-Sardou's Powers of Industry-List of His Plays.

A new book, by far the most comprehensive and most sympathetic that has yet appeared, has just been published in Paris. It is a story of Victorien Sardou, and it is written by Hugues Rebell. M. Rebell, himself a playwright, poet and romancer of no mean order, handles his theme like a man who is in love with it. In Sardou he sees crystallized all that is good and just, witty and brilliant, in the French drama. He analyzes each play and brings to bear in this study not only considerable erudition, but an excellent body of facts backed up by compelling enthusiasm. Vauvenargues says that moderate praise is always a sign of a mediocre mind. M. Rebell is seldom moderate.

While it is not conducive to the best criticism, enthusiasm sometimes wins battles. And just now Sardou needs friends in the critical courts. He is rich, admired, the master; young dramatists gallantly doff their hats and shrug their shoulders at his name. It is the fashion to smile condescendingly when Sardou's art is discussed, just as in England the younger station pooh-pooh Pinero and his plays. Yet both of these men have been unweary ing workers in their own particular corner of the dramatic field. They have reached eminence by hard labor, not by a dilettante theorizing. They can point to achievements beside which other men's appear puny, and-listen to this, young men-they have mastered the technique of their art.

I know it is said that Sardou is a mechanician and Pinero a clever craftsman, both lacking on the spiritual side, both without personality - that is, without "literary" personality. But there is always a lot of loose talk about the stage by amateurs, poets, literary men and the rest. who are not interested in it as a specific art, but only as a place wherein particular views of life and art may be exploited. Hence the phenomenal ignorance in the merest details of the art of playwriting displayed by aspirants. If one attempts to write a book, some knowledge of the rules of composition are expected. To paint a picture, a man studies for years: to play the piano or violin, much time i expended in finger exercises before the simplest melody is allowed by the teacher. Not so, however, in play making. Any one who can frame a tolerable sentence can write a play—at least he thinks he can. The study of this book on Sardou would take the conceit out of many persons who imagine the stage as a spot upon which may be dumped their crude dime novel notions of literature.

Sardou is an old man. He was born Sept. 5, 1831. Yet he has just given Sarah Bernhardt a new play, "The Sorceress," though his first dramatic essay was made in 1848. M. Rebell gives the entire bibliography of his works. It is a formidable one. Pieces written before 1860 comprise Les Amis Imaginaires [1848], La Reine Ulpa. La Taverne des Etudiants, hissed at the Odéon [1854]; Bernard Palissy, Candide, Les Premières Armes de Figaro, M. Garat, Le Bossu. Comedies, dramas and operas since 1860: Les Pattes de Mouche, Les Prés Saint-Gervais [1860]; L'Ecureuil, Nos Intimes, Les Gens Nerveux [1861]; Les Femmes Fortes, La Papillonne, Les Ganaches [1862]; Dégel, Les Diables Noirs [1863]; Les Pommes du Voisin [1864]; Les Vieux Garcons. La Famille Benotton [1865]; Nos. Bons Villageois, Maison Neuve [1866]; Seraphine [1868], Patrie [1869], Fernande [1870]. Rabagas Le Roi [1872]; Andréa . L'Oncle Sam [1873]: La Haine Les Merve, Meuses [1874], Ferréol [1875]. Piocolino [1876]; Le Capi taine Henriot. Bataille d'Amour, Dora [1877], Les Bourgeois de Pontarcy [1878], Don Quichotte [1879]; Daniel Rochat Divorçons [1880], Odette [1881], Fédora [1882], Théodora [1884], Georgette [1885], La Crocodile [1886], La Tosca [1887]; Marquise Belle-Maman [1889]; dor [1891-1896], Madame Sans-Gêne [1892], Gismonda [1894], Marcelle [1896], Spiritisme [1897]. Pamela [1898], Robespierre [1899]. La Femme de Tabarin and Les Barbares

To this must be added "Dante" [1903] and "La Sorcière" [1904]. This list, merely considered in bulk, is stupendous; but if the quality, the variety, the supernal cleverness be weighed, perhaps Sardon will not be dismissed so cavalierly by the younger generation. He represents, if nothing more, the technical side of French dramatic art, and if his work stems from Eugène Scribe, it is nevertheless a distinct advance. Brander Matthews, who has made the most complete study of Sardou in the English language, calls him the "journalist playwright. He tries to put the newspaper on the stage. He is rarely content to rely on his dramatic framework, good as it may be, but he seeks to set it off by an appeal to the temper of the time and an attempt at reflecting it. * * It is characteristic of his cleverness that he is able to join two acts and a half of satirical comedy to two acts and a half of melodramatic strength so deftly that at first sight the joint is not visible. * * * The real movement of his play is delayed until the third act, when he is certain to have all his spectators assembled; and in the first two acts he gives free rein to his satirical instincts."

Mr. Matthews says that the late dinner of Paris is to blame for this hybrid form. We noticed last summer the difference between Berlin and Paris and the effect the early dinner of Germany has on its playmaking. Acts I. and II. of current drama are separated by a few minutes of intermission: Acts III. and IV. by at least a quarter of an hour. The inner man dictates this apportionment. Sardou, always an opportunist, made his plays wait

Augustin Filon does not care for Sardou. "I acknowledge," he says, "that he has mastered his trade more completely than any other dramatist, and that if I wanted to point out the excellencies of that form of dramatic art in which Scribe was a past master, Victorien Sardou must be accorded the foremost place. But I take a different point of view. The theatre only interests me in so far as it is related to the history of ideas and sentiments. I have nothing to learn from M. Victorien Sardou, nor will my grandchildren have much, as to the thoughts and feelings of the men and women of our time. He is not a representative writer. In Sardou I only find Scribe, whereas in Augier and Dumas I find a whole epoch, a society, a habit of thought which lasted in France for thirty

Emile Zola-in "The Experimental Novel" finds that "the true style setters of the epoch are the novelists; to find the infallible, living,

original style you must turn to Gustave Flaubert, to de Goncourt. When you compare Dumas's style to that of the great prose writers you will find it is no longer correct—it has no color, no movement."
Zola forgot that Dumas wrote dialogue for the stage, not to be read silently-a common mistake of literary men. But he is fairer to Sardou than one expects, after his declaration of naturalism in the drama. He says that Sardou is the true heir of Scribe, that he has renovated the old tricks and has pushed scenic art to the point of prestidigitation. His great quality is movement-he has no life, he has only movement-which carries away the characters and often throws an illusive glamor over them. His is a pasteboard world peopled by puppets. False emotion, complicated plots, no true passion, vaudeville always. and caricature. And, adds Zola, quite surprisingly-though Sardou often runs counter o the truth, he has been, nevertheless, of great service to naturalism. His personal rôle s exactness in the stage setting, the most perfect material representation possible of every day existence. If he falsifies in filling out the frames, at least he has the frames themselves, and that is already something gained. He has come in his hour, he has given the public a taste for life and tableaux hewn from reality.

All of which sounds very much like the

stubborn, and often illogical, apostle of naturalism! Sardou's immense delight in the bravery of external things, his Oriental love of display, of color, of glittering, exotic surfaces-in all these he resemble the men of his period, the artistic world of the Second Empire. Like Meissonier. like Gérôme, Sardou never cared to penetrate beneath the exterior, believing that if the exterior were well gilded the public would demand little else. So he chooses with an intuition that borders on the highest art, the gesture, the situation that will reveal at a given point the pent up passion of his complicated intrigue. Again, with an Oriental predilection, he selected the feminine types of his dramas from the East. The Orientalists, beginning with Fromentin and Decamps, had great vogue in Paris at one time. These slender, tigerish women, with long, cruel, passionate eyes; these low browed, tawny haired creatures whose nostrils palpitate like a wild beast's -what are they but Oriental? Sardou saw in Bernhardt the realization of his dreams. For her he wrote those nervous. shuddering, erotic dramas. For her he imagined Fédora, Theodora, Tosca, Gismonda, Cleopatra. And she fulfilled his most exacting rôles with a completeness that compels one to believe that temperamentally the playwright knew her capacity as a tailor knows his customer before he composed his plays.

M. Hugues Rebell divides his book into eight chapters. He writes of the debuts, of the early comedies, of the "moral theatre, of Sardou, of the drame, of Robespierre, of Sardou's collaborateurs, of the Sardou and modern life. In every imaginable manner he seeks to fashion the correspondences between Sardou and the modern French stage, and Sardou and Parisian life, strong and unmistakable. So earnestly does he write that he seems to make out a strong case; though we know Sardou is not allied to his century by spiritual affiliations. He is a splendid master workman, to neglect whom would be a critical blunder. Above all he is a playwright for playwrights. Every trick of the trade he has at his finger tips, and so strong in him is the scenic sense that he could dramatize the dictionary if he so

lesired.

M. Rebell places "Tosca" at the top of the

dramas. It is for him a second Carmen in intensity. He thinks that what Sardou may lack as a psychologist he gains in a broader philosophy, in a larger humanity. "Les Pattes de Mouche, "known to us as "A delightful of French comedies. All his comedies are replete with deft touches, with the salt of Gallic humor, with a shrewd if slightly cynical consciousness of the infirmitles of human nature. "La Famille Benotton" is certainly a masterly comedy, though one hesitates to put it in the same category with a play of Emile Augier's. Our author in his enthusiasm sees in "Sera-phine," "The Natural Son," "Les Idées de Madame Aubray," "Le Fils de Gibayer," and
"La Visite de Noces," two or three pieces, in a word, of Dumas and Augier! There is no denying the unpleasant power displayed in Fernande, or the stirring moments of Rabagas. Duse revived the former piece here with overwhelming effect. M. Rebell does not hesitate to compare Rabagas with Ibsen's Master Builder. Solness and Rabagas are both ambitious men, who would be the architects of their nation, its ideal reconstructeurs. M. Rebell sees in Ibsen a man who has absorbed the French theory that the theatre should represent groups of ideas—Sardou's theory? The fact is that Sardou, in Rabagas and La Haine and Seraphine, only followed a fashion set by Dumas the younger. So much for his "Moral Theatre!" Inward necessity at no time prompted him to compose such terrible arraignments of modern men and women as it has both Dumas

In "Les Ganaches," M. Rebell discerns more power and force than Augier's "Le Gendre de M. Poirier," and more humanity than François de Curel's "Fossiles"! He devotes a special chapter to Robespierre, and also reveals many little traits of the aged dramatist; his dislike of public receptions, his love of beautiful, costly furniture, pictures, and objects of art, his de votion to detail even in the matter of a shoe buckle. Sardou's learning in matters of historical costume and furniture is wonderfully exact. He knows the eighteenth century almost as precisely as did the de Goncourts - which is the highest praise. Personally he is said to be of a lovely nature, kind to beginners, and amiably sarcastic with those who think him a dead lion. His wit is historic. He is a member of the French Academy.

and Ibsen. Sardou is always the play-

wright, the master technician for the sake

of the technique.

Mr. Matthews, who is hardly an admirer of Sardou, pronounces his young girls to be charming. Sardou, celebrated for his great respect for women, says that he has always given her the best part in his plays -that of common sense, of tenderness, of self-sacrifice. I say nothing of my young girls. They form a collection of which I am proud. Aside from one or two Americans, and the Benottons, you could marry them all; and this is no slight

praise."
"He is right to be proud of them," adds Mr. Matthews. Sardou's people are always the creatures of his situations They grow out of his plots, instead of mas tering their surroundings and working out their own characters. It is an effective method theatrically, nevertheless a mechanical one. The authority quoted has drawn up a list of Sardou's borrowings. The germ of "Pattes de Mouche" is to be found in Poe's story of "The Purloined Letter"; the fourth act of "Nos Intimes" ["Peril," in the English version] is said to be singularly like a vaudeville called the "Discours de Rentrée"; the "Pommes du Voisin" is taken from a tale of Charles de Bernard; Séraphine seems to be indebted to Didmethod theatrically, nevertheless a me-

erot's "Religieuse" and to Bayard's "Mari à la Campagne"; "Patrie" owes something to a play of Méry's; the story of Fernande is to be found in Diderot's "Jacques le Fataliste"; the "Roi Carotte" was greatly indebted to Hoffmann; the American "Oncle Sam" would not have existed had it not been for two stories of Alfred Assoliant, who, however, lost the suit he brought against Sardou for a share in the profits of the play; in Andréa ["Agnes" in English] is a situation from Dumas's "Princesse Georges;" many s hint for Ferréol was derived from Jules Sandeau and from Gaboriau; "The Hôtel Godelot," a comedy by Crissafulli, of which Sardou was anonymously joint author, was founded upon Goldsmith's "She Stoops to Conquer," and the final act of "Dora" [known in English as Diplomacy] has more than one point of resemblance to the end of the "Aventurière" of Emile Augier.

Nor does the list end here. Mr. Matthews then compiles another one in which he notes the number of Sardou's borrowings from himself. His repetitions are numerous, but then it must not be forgotten that he wrote much, and nearly always wrote hastily and for his market. However, as W. B. Yeats says: "Stagecraft is always changing; drama is eternal." Not the highest type of the dramatic artist, Victorien Sardou s yet a type fascinating to those playwrights and students of the drama who love the technique for technique's sake, who find in the art of Sardou innumerable opportunities for the study of the mechanics of the stage. And all the poetry, all the literary quality, even dramatic instinct itself avail not if the technics of the stage be neglected. First catch your fish before frying it. Sardou always fried his dramatio fish, be it small or large, to a perfect finish. That the flavor has not endured, that his sauces have not the taste of the true honey of Hymettus, is a matter to be deplored Yet we cannot forbear admiring the dexterity of this Gallic chef above all, the mechanical perfection of his grill!

JAMES HUNEKER. MUSIC AND MUSICIANS.

French opera will return to the Metropolitan Opera House in some force next week. Thus far only the re-entry of Mme. Calvé in "Carmen" has given a hearing to the composers of all Gaul. One of the peculiar results of the scarcity of French performances has been the enforced idle ness of one of the greatest living bass singers. Mr. Pol Plançon, the distingué has been walking about and chafing with impatience while Victor Kloepfer, of whom no one in this poor country ever heard before this season, has been achieving a wocess as King Mark.

Mr. Plançon, a French bass, has thus far been heard in three principal rôles— Sarastro, Ramfis and Landgrave Hermantwo Italian and one German. He had to sing the Landgrave in order to have something to do. Now he is to have an opportunity to exhibit once more his particularly elegant and gentlemanlike Mefiatofele in Gounod's gentlemanlike "Faust.

There was no little excitement behind the scenes of the opera house, as well as in front, on the night of Caruso's final appearance in this country. Every one of this admired tenor's friends had desired to bid him adieu in a feast, and the outcome was that on Wednesday night he was in the state of one of Ouida's old gourmets, like to perish of too many rosolios. However, he was successfully conveyed to the theatre, but he had left most of his voice behind him. In the first act, as has already been recorded in THE SUN, he reached for a high note and brought forth

Like Mercury on the wings of his feet, iodine and glycerine and despite the terrors of the tenor painted his throat. Then he caused his singer to swallow a concection arrowroot and some other stuff. And of the vocal cords which had hitherto misbehaved suddenly resumed their normal functions and Edgardo was himself once more.

After the opera, Caruso, freed from further obligations to his voice, went to another farewell supper. This time he was called upon for a speech. He responded in choice English, acquired since he came to America This is what he said:

"Good morning; good evening; 148 West 45th street; good-by." He was applauded

On the same evening Caruso disclosed the possession of artistic gifts not suspected by the general public. He drew pencil from his pocket and began to make cabalistic marks upon a piece of cardboard. When he had finished, these marks were perceived to be a remarkably clever caricature of the amiable barytone Antonio Scotti. When Caruso loses his voice he will apply for a position as a newspaper illustrator. His caricature of Scotti was about as much better than the ordinary run of newspaper caricatures as his singing is better than the whistling of the unreformed office boy.

"Great Expectations" is the title of the volume of remarks made last week about the new prima donna of the French répertoire at the opera. Her name is Ainc Ackté, and all questions in regard to her singing have been answered with the invariable formula:

"Gee! But she's a beauty!"

The Sixteenth Biennial Musical Festival will be held at Music Hall during the four days May 11-14, 1904. Five concerts will be given under the direction of Theodore Thomas. The principal works to be performed are: "B Minor Mass," Bach; "Missa Solemnis," Beethoven; "Ninth Symphony," Beethoven; "Kaiser Imperial March," Berlioz; and "The Dream of Ger-

onthius," Edward Elgar.
The orchestra will be the Chicago Orchestra augmented to 100. The chorus is the permanent body of the association, numbering 500, and has been in rehearsal for the Sixteenth Festival during two years under the general direction of Theodore Thomas and the particular direction of Edwin W. Glover, chorus master since

The principal artists thus far engaged are: Miss Agnes Nicholls, soprano, of London: Mme. Ernestine Schumann-Heink, contralto, of Dresden; Miss Muriel Foster, ontralto, of London; Mr. William Green enor, of London; and Mr. Watkin Mills. bass, of London.

Corean Children's Sec-Saw.

From the Philadelphia Record. Corean girls are fond of playing at see aw. A bag full of sand, about a foot in thickness, is placed on the ground. Across

EDWARD ELGAR'S "APOSTLES"

AN IMPORTANT NEW ORATORIO FROM ENGLAND.

Production of a Work of Which the Conclusion Has Not Yet Been Written -Mr. Elgar's Reproduction of Elder Methods His Subject Not His Best.

The people connected with the Metropolitan Opera House are always astonished when they learn that the musical reporters of the newspapers have work to de on the nights when there is no opera. So are the people who suffer all winter from what the elect call "opera-singer fever." This is a form of disease which attacks the brain and causes hallucinations to the effect that singers of opera music are creatures to be worshipped by women who sing only to put their babies to sleep. It is a queer disease and causes many good and true women to give lifelike imitations of the

March hare.

To all these people, singers and singermoths, it will be astonishing to learn that the important event in music last week was not the reviva of Boieldieu's "La Dame Blanche" yesterday, nor the début of a pretty new tenor. These exciting incidents are discussed elsewhere as a part of the news of yesterday. The only musical events of importance in the week which has just ended were the production in America of Edward Elgar's oratorio, "The Apostles," and the first appearance here of the distinguished conductor Felix Weingartner.

The latter has been accorded sufficient space. Owing to the lateness of the hour at which the performance of Mr. Elgar's work concluded on Tuesday night, the fact that no opportunities for previous hearing were accorded to the chroniclers of the press, and the joyous activity of the cable in transmitting the accounts of the admirable technics of the Japanese naval officers off Port Arthur, a brief and incommensurate notice of the production was all that could be given on Wednesday

Mr. Elgar's oratorio is worthy of careful consideration. It is as yet an unfinished opus, for there is to be a third part, setting forth the labors of the Apostles subsequent to the ascension of the Lord. The two parts now published treat of the calling of the teachers, and the departure of their Master in fulfilment of the plan of salvation. The text is the work of the composer. Wagner, the littérateur, has thrown his titanic shadow across the sequestered close of the musical cloister. This text is made up of passages culled from all parts of the Scriptures and dovetailed together with the patience of the sleepless Eremite. For example, the chorus in Part I. beginning The Spirit of the Lord is upon me," contains lines selected from II. Chronicles, I. Corinthians, Isaiah, Job and the Psalms. These are so skilfully put together that they stand apparently as an original organization. Of a verity this man has studied the counterpoint of speech.

The story as set forth in this ingenious text begins with the utterance of a tenor narrator, as in the established oratorio form of good Father Bach: "Jesus went out into the mountain to pray." The Angel Gabriel comments on "The voice of Thy watchman." Day dawns. The sound of the harsh shofar is heard in the distance and the watchers on the temple roof in the temple give thanks to the Most High in an imposing old Hebrew melcdy.

The Narrator tells how Christ chose the Apostles, and there follows a commentary chorus, which reads in the text as if it might the impresario, Mr. Conried, flew from the auditorium to the stage. "Doctor me no the music! John, Peter and Judas, solo doctors," he said. He sent at once for voices, sing "We are the servants of the

blessing. The next episode is entitled "By the Wayside," and it begins with the utterance of Christ, "Blessed are the poor in spirit." We hear all the Beatitudes, with comments and prayers from the Apostles, Mary and the multitude. We think of Cesar Franck. We wish that we heard him. Elgar is a good man, but he cannot epitomize the Beatitudes of the Christ in half a dozen pages. It is one of the poor portions of the work. Next we go to the sea of Galilee. Mary

Magdalen, like Hero at Sestos, looks out from her tower and sees the storm. She sees it; we hear it. It is a good storm and misbehaves itself with grim chortlings of dissonance and piccolonious assaults. Christ walketh on the water and stilleth the tempest. Peter of little faith also walketh on the water and cryeth for help. Mary sings: "Who stilleth the raging of the sea? Who maketh the storm a calm?" the sea? Who maketh the storm a calm?"
Now we are at Cassarea Philippi. Jesus asks who men say that he is and who the Apostles say he is. Peter gives his memorable answer, "Thou art the Christ, the living son of God." Jesus responds with that passage of the Scripture on which the koman Church rests its authority. Mr. Elgar is a good Catholic. He proclaims his fauth with all the resources of chorus

his faith with all the resources of chorus and orchestra. Next we go to Capernaum and see Mary Magdalen pathe the feet of the Lord. We think of the third act of "Parsifal." We do not wish we heard it.

"Parsifal." We do not wish we heard it.
An ensemble, "Turn you to the stronghold, ye prisoners of hope," ends Part I.
The second part as a whole deals with the betrayal of the Lord. It opens with the announcement of the approaching suffering of Christ and Peter's vow that he will never deny his Lord. Judas dickers with the Jews and gets his thirty pieces of silver. You can hear them jingling in triplets in the orchestra. Christ is betrayed by Judas and he is led away to the High Priest.

A long scene in the temple depicts Judas A long scene in the temple depicts Judas despairing and in the act of throwing down

the thirty pieces of silver. He has a solo which reads like one of the "Four Serious Songs" of Brahms—"Our life is short and tedious, and in the death of man there is no remedy; neither was there any man known to have returned from the grave." The solo is different from life in that it is

known to have returned from the grave." The solo is different from life in that it is long and tedious.

Golgotha is painted with admirable brevity. The words, "Eli, Eli, lama sabacthani," are not sung, but an orchestral theme represents them. Mary and John mourn together. The sixth episode is "At the Sepulchre." A contraito voice continues the narration. Here the composer harks back to the form of old Heinrich Schuetz in his "Seven Last Words of Christ." Watchers on the temple roof repeat the previously heard acciamation of the dawn. The angels at the mouth of the sepulchre sing, "Why seek ye the living among the dead? He is not here, but is risen. Alleluia."

The seventh and last episode is "The Ascension." Jesus meets the Apostles and replies to their inquiry whether he will restore the kingdom to Israel. The contraito tells of the Ascension. The Apostles and the holy women pray. A mystic chorus (see Schumann's "Faust," third part) speaks the words of the glorified Lord and also proclaims the enthronement of the Lord on the right hand of Power. The "Alleluia" ends the work as it now stands.

Power. The "Alleluia" ends the work as it now stands.

It will be gathered from this outline that the writer of "The Apostles" has not followed closely any of the accepted models of oratorio construction, but none the less has rested in some measure upon the fundamental principles formulated by Bach. He has not undertaken to make a purely dramatic oratorio, as Mendelssohn did in the "Elijah," for, indeed, the subject would not readily lend itself to that style of treatment. The use of the narrator was vitally necessary to Mr. Elgar's long and spisodic story.

In the employment of one set of choruses representative of actors in the story and

another of purely commentary nature, he has followed Bach's method in "The Passion." He has honored aged custom in allotting the werds of Jesus to a bass voice. The treatment of the speeches of the Saviour after ascension as choral, or many voiced, is as old as Heinrich Schuetz.

Furthermore, Mr. Elgar has preserved the ecclesiastic character in his music by adhering to the use of the polyphonic devices which were created by church composers and which have sternly resisted the efforts of the ablest masters, even of Verdi, to lend themselves to the resiless utterance of the music drama. Elgar's polyphony is by no means stencilled in form; his fugues are not fugues of the North German pattern. He handles single and double counterpoint with consummats ease and with the assured freedom of one who dares to depart from the beaten path without fear of disaster.

Added to this is the employment of a harmonic style which belongs entirely to the present day. Mr. Elgar's polyphony is built on a harmonic basis which almost completely ignores the ecclesiastic tonalities of the earlier church writers and utilizes the diatonic and chromatic scheme of the present, the method of Wagner's "Tristan und Isolde." It is as far from Handel as it is from Mendelssohn. Its source is without question the inexhaustible fount of musical learning, the music of Sebastian Bach, but it is Bach edited in the light of Wagner and perhaps also that of Brahms.

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it is Bach edited in the light of Wagner and perhaps also that of Brahms.

The latter was himself a filter of Bach, and this might seem to indicate that the Sebastianism of Elgar was exceeding shin. But the English writer, while contidering the work of the composer of the "German Requiem," has accepted suggestions from it only as to manner. For the original matter be has gone back to the real master of all masters. In his recitatives he again has shown a profound understanding of the psychologic nature of Bach's declamation. Upon it, as a foundation, he has reared a style of his own, very flexible, full of variety and as changeful in its harmonic undercurrents as a sunset sky.

its harmonic undercurrents as seasons, sky.

To these derivations from the art of Bach and others Elgar has added much of the material of to-day's music. In the first place, he has permitted the diatonic major mode to occupy its own proud place as the chief medium for the expression of the optimistic emotions. Bach seldom tarried long in major keys. He was lingering under the influence of the ecclesiastic modes. Elgar has emancipated his oratorio music from the domination of these modes, but he has not, like Handel and Mendelssohn—the one governed by the Omphalic distaff of Italian opera and the other writing in an age when the minor was always relative—neglected their signature.

Mendelssohn—the one governed by the Omphalic distaff of Italian opera and the Omphalic distaff of Italian opera and the I other writing in an age when the minor was always relative—neglected their significance entirely.

Secondly, he utilized the whole splendor of the modern orchestra and has extended it in every direction which seemed to him necessary. He has employed gongs, both great and small; cymbals ancient and modern, bells with and without keyboard mechanism, tambourine and triangle. Of course, he has written elaborately for the organ; he would not be a loyal son of the royal house of Bach if he had not.

Thirdly, he has gone over, horse, foot and baggage, to the Wagnerian camp in the matter of leading motives. In "The Apostles" there are ninety-two of them—just two more than Hans von Wolzogen found in the whole of "Der Ring des Nibelungen." The result is that there is almost no free composition in the score; it is all woven out of the motives. The web thus woven is sometimes thick, sometimes thin. Motives steal upon us singly or crowd before us four at a time, writhing in a counterpoint, sometimes forming most beautiful orchestral cloud shapes and again smearing garish shades and monstrous outlines across the musical firmament. Elgar never shrinks from outlandish combinations. He is as daring as Strauss. He makes fearful ugliness when he wishes to do so. But he does everything with a delineative purpose. He is the Wagnerite of oratorio.

It would be idle to attempt here a catalogue of the ninety-and-two motives of this extraordinary score. One of the

It would be idle to attempt here a catalogue of the ninety-and-two motives of this extraordinary score. One of the most beautiful is that with which the work opens—"the spirit of the Lord"—a piece of pure diatonic writing in solemn rhythm, which reminds one a little of Wagner in his "Parsifal" ceremonial. Christ, the Man of Sorrows, has a three-chord theme of pregnant force, and an atmosphere creator of beautiful meaning is the theme representing the prayer of Christ in the mountain. Without doubt the most poignantly expressive theme of all is that composed for Christ's loneliness. It is an inspirafor Christ's loneliness. It is

The Apostles, of course, have a theme, and so has Mary Magdalen. But it is unnecessary to go further with this enumeration. After the opening part, which is very continently composed, the first brilliant picture of the oracroic enters. It is "The Dawn." The shofar—a real one—is heard in the distance; and, as the watchers on the roof acclaim the day, the orchestra develops one of those majestic bursts of sonorous power in which Eigar excels all recent composers except Wagner and Strauss. The Ninety-second Psalm is now sung by the people in the temple and here the composer uses an ancient Hebrew melody. After this hymn the orchestra again rises to a pran of tremendous utter-The Apostles, of course, have a theme melody. After this hymn the orchestra again rises to a plan of tremendous utterance. This sort of descriptive writing, faintly foreshadowed in Haydn's "Creation," was nevertheless quite unknown to the old oratorio composers. It belongs to the third act of "Die Walküre."

The ensemble with which this part conto the third act of "Die Walkure."

The ensemble with which this part concludes is a fine specimen of vocal polyphony, but it was inadequately performed at the recent concert of the Oratorio Society. The episode "By the Wayside," in which Christ utters the Beatitudes, is conceived in a quiet mood and is not musically effective. The composer's intent was plainly to interpose a subdued scene between the former burst of power and the ensuing piece of lively description. Meyerbeer will intrude the shadow of his influence even into oratorio. Mephistopheles in the church!

fluence even into oratorio. Mephistopheles in the church!

"By the Sea of Galilee" introduces a brilliant orchestral accompaniment to the solo of Mary of Magdala, followed by a "fantasy" depicting the orgy outside her tower. This is an able piece of writing, and recalls the composer of the chorus of the devils in "The Dream of Gerontius." of the devils in "The Dream of Gerontius."
The storm and the rescue of the doubting
Peter are well composed, but do not rise
above the musician's ordinary level.
The part called "In Cæsarea Philippi"
contains another stupendous chimax, when
Jesus nominates Peter as the foundation
of the Church. This is one of the points at
which the modern style of composition of

of the Church. This is one of the points at which the modern style of composing for the utmost sonority and richness of color at the command of the orchestra is utilized by Elgar with gorgeous results. The chorus and ensemble, "Turn you to the stronghold," with which the episode and Part I. conclude, is admirably made.

Part I. conclude, is admirably made.

In the second part the most notable things are the ingenious color scheme and rhythmic plan of the accompaniment to the speeches of Judas, the betrayer; the exquisite descriptive chorus, "And the Lord turned and looked upon Peter, and he went out and wept bitterly;" the wonderfully beautiful "Alleluis" of the angels at the sepulchre, and the elaborately written finale.

If "The Dream of Gerontius" had not already been written, this oratorio would

ready been written, this oratorio would have been welcomed with glad plaudits as a new thing in Israel. But of a truth it is lacking in the subtle significance, the sustained, emotional elevation of the earlier work. This decline must be attributed in work to nature of the material work. This decline must be attributed in great part to the nature of the material itself. The moods are more broken, the thought episodic and the transitions abrupt in "The Apostles." Nor is the conception itself so charged with that poetic mysticism which acted powerfully on the composer's genius in the former work.

The passion of Christ is barely outlined in this work. Elgar was right to treat it

in this work. Elgar was right to treat it thus. What could he, or any other man, hope to accomplish after Bach with his mighty tragedy? Elgar has undertaken to characterize the principal Apostles. mighty tragedy? Elgar has undertaken to characterize the principal Apostles, and also Mary Magdalen and the holy Mary. But his success is at least doubtful. Certainly John and Peter and Mary are the barest outline sketches.

The most successful characterization in the score is that of Judas, but he is not interesting. When one recalls the music of the Soul of Gerontius, the Guardian Angel and the mighty Angel of the Agony.

THE WEEK AT THE THEATRES.

"GLITTERING GLORIA" COMING OUT AT DALY'S TO-MORROW.

Return of "Raffles" and "The Secret of Pelichinelle"—"Merely Mary Ann" in a New Home—New Plays Successful The Usual Changes Breeklyn Bills.

"Glittering Gloria," which will be brought out at Daly's Theatre to-morrow night by Fisher & Ryley, is described as a comedy with music in three acts. Gloria is an actress, and she glitters in a diamond necklace which makes even more trouble than costly gems usually make. Between Gloria and the necklace life becomes a very sad proposition for a young honeymooning couple and another pair who hope soon to go honeymooning, but it is very gay for Gloria and the lookers-on. Adele Ritchie as Gloria may be expected to be well up to the part. Cyril Scott and Percy L. Ames will be the young men in distress, and Adelaide Prince and Phyllis Rankin the girls who share their woe or, rather, create it. The music is said to be light and pleasing.

Sydney Rosenfeld's newest announcement is that he has secured the Bijou Theatre for his Century players. His present plan calls for the presentation of "Much Ado About Nothing" on Saturday evening of this week. Jessie Millward will be the Beatrice.

Kyrle Bellew will bring "Raffles" back from banishment to-morrow night and resume at the Savoy the engagement which was interrupted by the closing of the Princess Theatre. The company has been touring New England during its short absence from New York. It is one of the best shows of the year and will doubtless remain in its new home for a long time.

"The Secret of Polichinelle" will begin again at the Garden Theatre to-morrow night with the same cast, headed by W. H. Thompson, that presented it at the Madison Square. Its popularity is so great that no doubt of its complete success is felt.

Another familiar and much admired play will change its abode to-morrow, when 'Merely Mary Ann' moves from the Garden Theatre up to the Criterion. Eleanor Robson's acting of the little slavey has won the recognition which such genuine touches are sure to command. It is a beautiful bit of work and deserves its success

"The Pit," with Wilton Lackage as its star actor, caught the fancy of its first night audience at the Lyric and was a go Its out of town engagements have been cancelled and it will probably finish out the season in New York.

"The Medal and the Maid" will depart from the Broadway Theatre after next Seturday night's performance. "The Yankee Consul," with Raymond Hitchcock, will be its successor on Washington's Birthday.

The Belasco Theatre is crowded at every performance of "Sweet Kitty Bellairs," with Henrietta Crosman, which is the good and sufficient reason why there will be no change in the bill this season.

Another fortnight will bring "Mother dose" to the end of its long engagement at the New Amsterdam Thheatre.

remain for many more weeks. Sam Bernard is singing a new song, called "Suffi-ciency," and Hattie Williams also has some

William Gillette will appear in "The Admirable Crichton" for the one hundredth time at the new Lyceum Theatre next Saturday night.

Annie Russell's admirers, who include about all the theatregoing folk of this town, are flocking to the Garrick Theatre to see her in "The Younger Mrs. Parling."

It is a pretty general opinion that "The Other Girl" is the brightest of Augustus Thomas's comedies. It is drawing to the Empire Theatre all the people the house will hold.

Wallack's also is crowded every night by those who come to see "The County Chairman," and very often there is no place left for some who are late in getting to the box

Robert Edeson and "Ranson's Folly" go on profitably at the Hudson Theatre. Like all predecessors at this house, the actor and the play have been cordially received.

The catchy music and striking settings of "Babes in Toyland" help to make the musical extravaganza fill the Majestic Theatre nightly. At the 150th performance to-morrow jewel boxes will be given to the women as souvenirs.

Chauncey Olcott's prosperous season Terence" at the New York Theatre ends with this week, and at the matinée on Washington's Birthday "The Tenderfoot," the new musical play in which Richard Carle is to star, will have its first presentation.

Arnold Daly has had much to contend with since he first produced "Candida The last change of theatres has brough the odd and well acted little play to the carnegie Lyceum, where a series of mati-nées are being given. With "Candida" is played Mr. Shaw's Napoleonic play "The Man of Destiny"

To-morrow night will be "cowboy," night at the Manhattan Theatre. Buffalo Bill, Gen. Miles, Gen. Corbin, Frederic Remington and other distinguished plainsmer are expected then to see "The Virginian. There will be a souvenir matinée on Wednes day, the first of a series, and a professional matinée on Thursday.

"A Chinese Honeymoon" remains a the Grand Opera House for another week Every seat is sold for Monday night, when the Daniel E. Finn Association will have its annual theatre party.

"Checkers" will finish its stay at the Academy of Music this week. Its second engagement of the season, like the first, terminates in the height of its prosperity, because other contracts force the company to depart.

"An English Daisy" is a characteristic Casino attraction, lively, pretty, musical and well staged. The company is admirably led by Christie McDonald and Charles A. Bigelow.

"Quincy Adams Sawyer." at the American Theatre, is of the best type of novel drama —plenty of fun, plenty of homely pathos. The first week of its engagement was all that could be desired.

Cycling feats will go to the front at Procof the Soul of Gerontius, the Guardian Angel and the mighty Angel of the Agony, in "The Dream of Gerontius," one cannot avoid the conclusion that there is in this newer score more of the infinite labor of devotion and less of the throb of love's dian, will sing some songs in costume and high inspiration.

W. J. Handanson.

machine. Ward and Curran in "The Terrible Judge" will supply their full quota of amusement. J. Aldrica Libby and Carherine Trayer will present an operatic sketch. Other features of a good programme are Blocksom and Burns, Leonard and Collins, Irish comedians; Alf Holt, a whistling monologist; Fred Steuber, the banjo player, and Arminta, the gymnast.

Farce comedy is the order of the week at Proctor's Fifth Avenue Theatre, "Champagne and Cysters" being the play. The vaudeville bill is attractive. T. Nelson Downs, the card and coin manipulator, is its leader.

The stock company at Proctor's 125th Street Theatre will present the society drama called "Lady Windermere's Fan." Talkative Miss Norton will be the principal feature of the vaudeville entertainment.

"Across the Pacific," which is announced at Proctor's Fifty-eighth Street Theatre, is the story of a newspaper correspondent's adventures in the United States and the Philippines. It is a handsome production pictorially and a play of stirring tracerial.

Philippines. It is a handsome production pictorially and a play of stirring interest.

Paul Spadoni, the juggler, and Alcide Capitaine, the "perfect woman," are on the bill at Proctor's Newark Theatre.

Sunday concerts will be given as usual at all the Proctor theatres in New York.

Vesta Tilley continues her engagement at the Circle Theatre, where for two weeks great crowds have gone to see her. Associated with her in the entertainment are Charles T. Aldrich, the Six Reed Birds, in their new musical sketch "Dodging the Dodgers;" Galetti's monkeys, the three Dumonds, Parisian minstrels; George Wilson, the American winstrels; George Wilson, the American winstrels with the control of the Contro son, the American minstrel; La Velle and Grant, exponents of physical culture, and Baby Lund

Hammerstein's Victoria Theatre of Varieties presents another excellent programme. including Papinta, in her spectacular electrical dances; Frank Bush, Eva Mudge, Melville and Stetson, Howard and Bland, Fisher and Carroll, Hickey and Nelson, the Sandor Trio, Herbert Brooks, Avery and Hart, the Piccolo Midgets and Nevine and Arnold.

The Behman Show will be seen at Hurtig & Seamon's Music Hall. This excellent vaudeville troupe is headed by the Russell brothers, who appear in George M. Cohan's sketch "A Romance of New Jersey." Other members of the compeny and their specialties are Felix and Barry, in "The Doings of Johnnie Jones;" the Rossow Midgets, who tumble, box and wrestle, while Charlie Rossow also sings and dances: Sullivan and Rossow also sings and dances; Sullivan and Pasquelina, in a bit of Bowery life; the Three Livingstons, a team of clever acrobats; Burton and Brooks, in "A Can of Humor;" Mr. and Mrs. Edward Bixley, in "The Musical Tramp," and Leon and Adeline, jugglers.

Tony Pastor has engaged, among other vaudeville folk, Smith and Fuller, musical artists; Josephine Gassman and her pickaninnies, M. Paulo and Mile. Dika, in "A French Frappé;" James H. Cullen, the "Party from the West;" Sailor and Barbaretto, "The Man and the Pajama Girl," and the Kumins Trio in "The Bogus Count."

The Gay Morning Glories will spend the week at the Dewey.

The World Beaters Burlesquers and James J. Jeffries, the champion pugilist, are the attractions at the Gotham

Prof. Powell, the magician, will change his exhibition almost entirely at the Eden Musée this week.

Huber's Museum offers Gasnier, the French athlete, who challenges all comers in a lifting contest; Amy, the sword swallower, and Marian Li, the English fat lady. The theatre is open again with a vaudeville

Another fortnight will bring "Mother comes to the end of its long engagement at the New Amsterdam Thheatre.

Viola Allen's "Twelfth Night," at the Knickerbocker Theatre, has brought that pepular actress forward as a successful exponent of Shakespearean comedy. The first week of her stay has been in every way gratifying.

The Girl from Kay's begins its fifth month at the Herald Square Theatre tomorrow with every indication that it will remain for many more weeks. Sam Berington & Co. All the members of the Greenroom Club will appear in a burlesque of the wheat pit scene of "The Pit," in which Wilton Lackaye will act as referee, William h. Brady as leader of the bulls and Joseph Brooks as captain of the bears.

Sunday concerts will be given at the Grand Opera House, the Victoria, the American, the Circle, the Harlem Opera House, Hurtig & Seamon's Music Hali, afternoon and evening; the West End, the New Star, the Gotham, afternoon and evening; the Metropolis, the Third Avenue, the Dewey, Huber's Museum and the Eden Musée.

The Twelfth Night Club will play at the Actors' Fund benefit in the New York Thea-Actors' Fund benefit in the New York Theatre on March 1, a sketch called "The Holidays," written by Grant Stewart. The cast includes Elizabeth Tyree, May Robson, Dorothy Donnelly, Louise Galloway. Ina Hammer, Louise Closser and Alice Fischer, each of whom will represent an American holiday, such as New Year's the Fourth of July, Washington's Birthday, Labor Day, Election Day, Christmas Day and Lincoln's Birthday.

George Evans, the "Honey Boy" of the variety stage, seems to have scored in his musical play "The Good Old Summer Time," for no end is yet announced to its stay at the Fourteenth Street Theatre.

"Der Detektiv" has pleased the Irving Place Theatre folks so well that it will be retained till after Washington's Birthday, when, on Feb. 23, "Roseman's Rheinfahrt" will follow it.

William Faversham will appear at the Harlem Opera House this week in "Lord and Lady Algy," and the engagement will be made especially interesting by the fact that Julie Opp will appear as Lady Algy, she having joined her husband's company as leading woman.

The Murray Hill players will bring out "When We Were Twenty-One," one of the best comedies in which Nat Goodwin and Maxine Elliott ever acted.

New Star. It is a five act melodrama and is notable for its remarkable stage displays. "Human Hearts" is announced at the

"The Ninety and Nine" is booked at the

Metropolis Theatre. It belongs to the intense school of dramatic fiction which sustains the interest of the audience for every minute of the show.

"Wealth and Poverty," which has been running successfully since last August, comes to the Third Avenue this week.

The Brooklyn Theatres.

George C. Boniface and Bertha Waltzinger, in a little musical play called "The Voman Who Hesitates is Lost," head the bill at the Orpheum this week. Harry Giffoil, known as an actor in many of the late Charles Hoyt's plays, is an added fea-ture, while Rapoli, the juggler, Will West and his eight pickaninnies, Cole and John-son, the negro song writers, and Mlle. Latina-help to round out the bill. The customary Sunday evening concert will be given to-night.

Lawrance D'Orsay and "The Earl of Pawtucket" come to the Montauk Theatre. Augustus Thomas's play is so amusing in itself and its chief part is so well fitted to Mr. D'Orsay that its run in Manhattan was extended far beyond the hopes of even its managers.

The weekly shift of plays brings from Daly's to the Amphion Virginia Earl in "Sergeant Kitty" An attractive setting and able assistants have helped to make